



Burgos Cathedral.

ARCHITECTURAL SCULPTURE IN SPAIN.

By AND. N. PRENTICE [F.].

Read before the Royal Institute of British Architects on Monday, 15th February 1915.

SPAIN is perhaps the one country in Europe where the happy intermingling of the two sister arts can be profitably studied. At all events, there are few countries which contain such a wealth of fine examples spared by the ravages of time and war. The well-preserved sharpness of existing works in stone and marble may to a certain extent be accounted for by the geographical situation of the country, while the profusion of decorative sculpture exhibited on the buildings may be traced to a characteristic love of display inherited from the Moors. The desire for rich detail was common to both races, with this distinction—that the Moors were content to limit their ornamentation to geometrical and natural forms, the idea of any representation of the human figure being specially repugnant to the Islam mind.

It seems strange, perhaps, that these works should be so little known in our own country. Few books have been written dealing with the subject, but we are indebted to Mr. A. F. Calvert for an excellent little handbook, recently published, dealing with Spanish sculpture, and also to M. Marcel Dieulafoy, for an interesting work published in Paris in 1908, entitled *La Statuaire Polychrome en Espagne*. Both these books have given me valuable information, as have Professor Carl Justi's notes in *Baedeker's Handbook to Spain*. Few writers have, however, attempted to classify the existing works of the better known architects and sculptors.

On a first visit to Spain the architectural student already familiar with Gothic sculpture in England, France, or Italy will be astonished at the richness and voluptuousness of the work when brought face to face with many such examples. He may possibly have no previous knowledge of their existence, nor even know by whom or why they were erected. Time may also be limited, and to attempt to make a drawing is impossible. It therefore frequently happens, as in my own case, that a good photograph is secured as a substitute. Having a large collection of these interesting views, it is my present desire to put them to some practical use by making them the subject of this Paper.

It will be my endeavour to supply some of the connecting links between the works of art which we will discuss and any contemporary examples to be found in other parts of the peninsula. I shall also

endeavour to take my hearers into the very heart of Spain, and, if my enthusiasm should apparently bias my judgment, I trust I may be excused.

I may say at once that no Spanish sculptor has ever risen to the fame of a Donatello or a Michael Angelo. Nevertheless, Spain produced native talent of a very high order, quite unsurpassed by any in England during the same period.

After a brief sketch of the development of architectural sculpture my remarks will be confined to the period immediately preceding that far-reaching event in Spanish history—viz., the union of the crowns of Castille and Aragon, an epoch which terminated with the close of the illustrious reign of the joint sovereigns, Ferdinand and Isabella.

To trace the birth of Spanish sculpture we must go back to Early-Christian times, to a period long after the Visi-Goths had gained a footing in the peninsula. It would appear that the Visi-Goths mainly expended their energies in fortifying their towns and in converting the Roman buildings to Christian uses.

The only authentic work of this remote age is a golden crown found at Toledo in 1858. It cannot with any certainty be said that the rude sculptures in stone, preserved at the Madrid Museum and described as Visi-Gothic, have any right to that epithet.

On the conquest of Spain by the Moors in the year 711 A.D. the vanquished Goths retired into the mountain ranges of the Asturias, where they were able to establish themselves and to form a stronghold, from which their champion Pelayo in later years issued forth, and started the movement for the reconquest of Spain to Christendom. Alfonso II., known as the Chaste, founded the capital at Oviedo in the year 791. He added to the cathedral the famous Camara Santa, a curious two-storied building enriched with effigies carved out of dark stone. Here are preserved to this day some of the earliest relics of the Byzantine-Latin period, comprising several early crosses and the famous Arco de Los Santos—a wooden box decorated with figures of the Apostles. At a somewhat later date sculptured bas-reliefs were introduced amongst floral decorations, as we find them in the church of San Pedro at Zamora. There also exists a small ivory crucifix showing traces of colour in the museum at Leon, and a crucifix of the Cid preserved at Salamanca, both distinctly Byzantine in character.

Scattered along the coast to the north-west of Spain are remains of other churches of the eleventh century, containing portals, fonts, and tombs of great interest if not of very great merit. Native Spanish art was very slow to develop during these troublous times, and the Christian monarchs were often driven to engage the services of Moorish sculptors and decorators.

With the commencement of the twelfth century architecture received a fresh impulse. More frequent intercourse sprang up with the adjoining northern States. Royal marriages were arranged, and French princes crossed the frontier to war against the Moors. Accompanying them came numerous prelates, and afterwards followed architects and sculptors. The influence of the great ecclesiastical order of Cluny was soon felt, and the Romanesque style gradually developed.

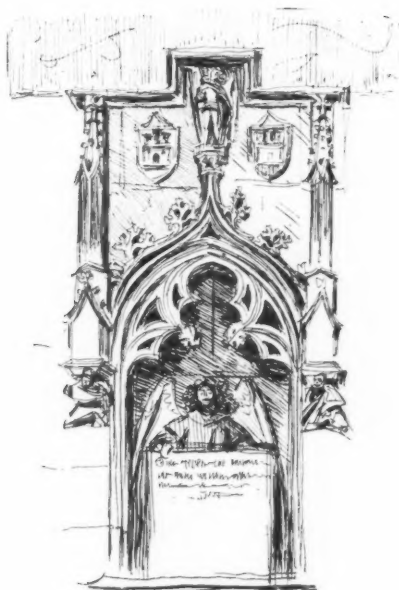
The imagination of the Romanesque stone-cutters lavishly displayed on monuments and in churches may be admired on the double capitals in the cloisters of Santo Domingo de Silos. They are all richly carved with Bible subjects, with beast forms, fantastic monsters, and familiar scenes from human life.

With few exceptions the new churches were of moderate size. Their type was that of the Basilica, with well-marked transepts, and occasionally at the crossing a lantern dome was added. At Toro, Zamora, and Salamanca this form of dome was further developed. It seems to have been a feature on which the Spaniards exercised their ingenuity in evolving a type peculiarly their own. Santiago Cathedral, built after the same form of plan as St. Sernin at Toulouse, was the outstanding work of the new movement. Its wonderful Puerta de la Gloria is described by Street as one of the grandest glories of Christian art. A full-size plaster reproduction of this doorway is in the South Kensington Museum.

At the church of San Vincente, at Avila, there is another beautiful portal, although one perhaps not so well known, to which additional charm is imparted by the introduction of quaint terra-cotta



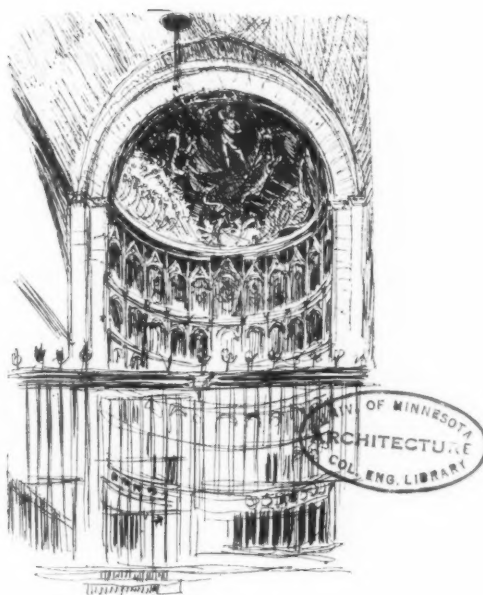
Leon Cathedral.



In the Cloisters, Leon Cathedral.



Door to Archbishop's Palace, Burgos.



Apse in the Old Cathedral, Salamanca.

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statuettes. The nave of this church, with its triforium and clerestory, is in the pure Romanesque style; indeed, the Romanesque style lasted longer in Spain than anywhere else, and continued till as late as the fourteenth century.

In France the tremendous activity of the thirteenth century architects soon made an impression on Spanish architecture. The grave temperament of the Castilian was sympathetic to the severe French style, and as a result the cathedrals of Leon, Toledo, and Burgos came into existence modelled on buildings such as Amiens and Rheims. The creative activity of the sculptors, stimulated by studies from life, produced work which deserves to rank with the best French examples, as, for instance, the figures on the portals of Leon, Burgos, and Tarragona cathedrals.

The sculptures at Burgos Cathedral are alone sufficient to indicate the proficiency of the stone-carver's art; those in the cloisters bear traces of colour. The earlier carvings, and in particular the figure groups so happily placed at the external angles of the cloisters, belong to the opening years of the thirteenth century. Fortunately, up to the present, they have not suffered from restoration. The colours are faded, but the vivid reds and blues, so much used by the Moorish decorators, can be easily seen, together with traces of gilding. The graceful ease of the later works of the fourteenth and fifteenth centuries may be studied in the door leading to the south transept. This portal is further enriched by magnificent wooden doors, executed a century and a half later by order of Bishop Acuña.

Up to this time Spain was content to retain the services of French sculptors as her teachers and advisers. In the last third of the fifteenth century, however, Flemish carvers were induced to visit Spain, and brought about a transformation of the art.

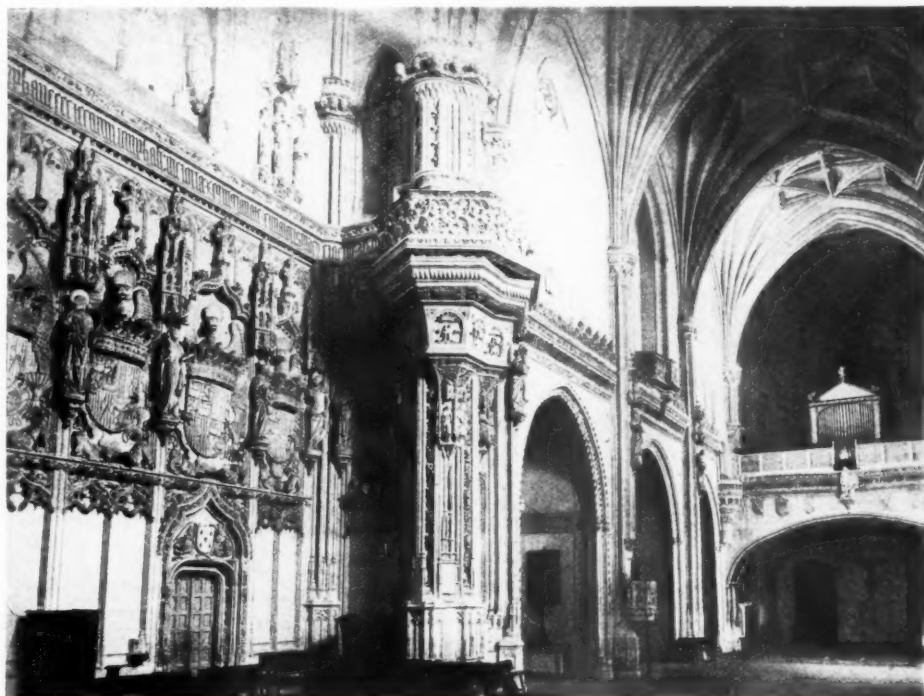
In architecture the geometric severity of early Gothic forms gave way to more flowing and sympathetic lines, a taste had arisen for rich and realistic ornamentation, and the mental activity, excited by the importation of new styles, together with the increase in technical dexterity, led to the introduction of many remarkable buildings.

Amongst the many Flemish architects who were brought over to Spain at the end of the fifteenth century, the names of Enrique de Egas and Juan Guas stand out most prominently. Ferdinand and Isabella commissioned the latter to erect the convent church of San Juan de los Reyes, at Toledo, to commemorate the defeat of the Portuguese at Zoro in 1476, and at the same time they meant this church to be their last resting-place. The building has a very beautiful interior. It consists of a nave without aisles, but flanked with chapels. To the west of the transept the church is divided into four bays, and the Coro alto, or high choir, is placed in the last compartment, communicating by means of side galleries, with very remarkable tribunes for the royal family. Here the transept extends to the full width of the church, and displays the finest sculpture in the building. The elaborate decorations on the walls—statues of saints, curved Gothic tracery, with figures of children, and the colossal coats-of-arms of the Catholic kings, supported by eagles and accompanied by their badges and initials—should be carefully observed. Long inscriptions in Latin and Spanish refer to the glories of the royal founders of this truly regal chapel.

Cardinal Mendoza, who was primate of Spain at this time, obtained the services of the architect Juan Guas to design the family palace at Guadalajara. Juan Guas was also assisted by his brother Enrique, and the latter no doubt is responsible for the fantastic design of the patio, as I can hardly conceive this to be the handiwork of the architect who produced the graceful Toledo church. It must be admitted that this kind of treatment is very appropriate to a southern climate. The charming effect produced by the brilliant sunshine on the rich orange-coloured stonework, reflecting the clear blue sky, is well impressed on my memory; nor can it be denied that this patio, with its two tiers of arcades, displaying the shields of the Mendoza and Luna families, and flanked with griffins and large heraldic lions, had a certain amount of elegance and quaintness. It was in this palace in 1495 that the great Cardinal Mendoza breathed his last in the presence of the Catholic kings. Here also Francis I. (of France) resided for some time before proceeding to Madrid as a prisoner of war, and was much fêted by the old Duke of Infantado.

At Valladolid are two extraordinary examples of this grotesque style, which the Spaniards designate the *Estilo Monstruoso*. I refer to the façades of San Gregorio and San Pablo. The College of San Gregorio, completed in 1496, was founded by the Bishop of Valencia, as a sort of foundling hospital. I can find no record of the architect's name, but the details, representing lions and figures of wild men, bear a strong resemblance to similar objects at Guadalajara, and would almost suggest that this is the work of the younger Guas. In the centre panel there is a large heraldic tree supporting a royal coat-of-arms with lions, and surmounted by rich canopy work. On either side of the doorway are life-size warriors, and there is a relief over the lintel, representing the founder kneeling and dedicating his good work to St. Gregory.

The other façade—viz., that of San Pablo—might be attributed, although it is only a conjecture,

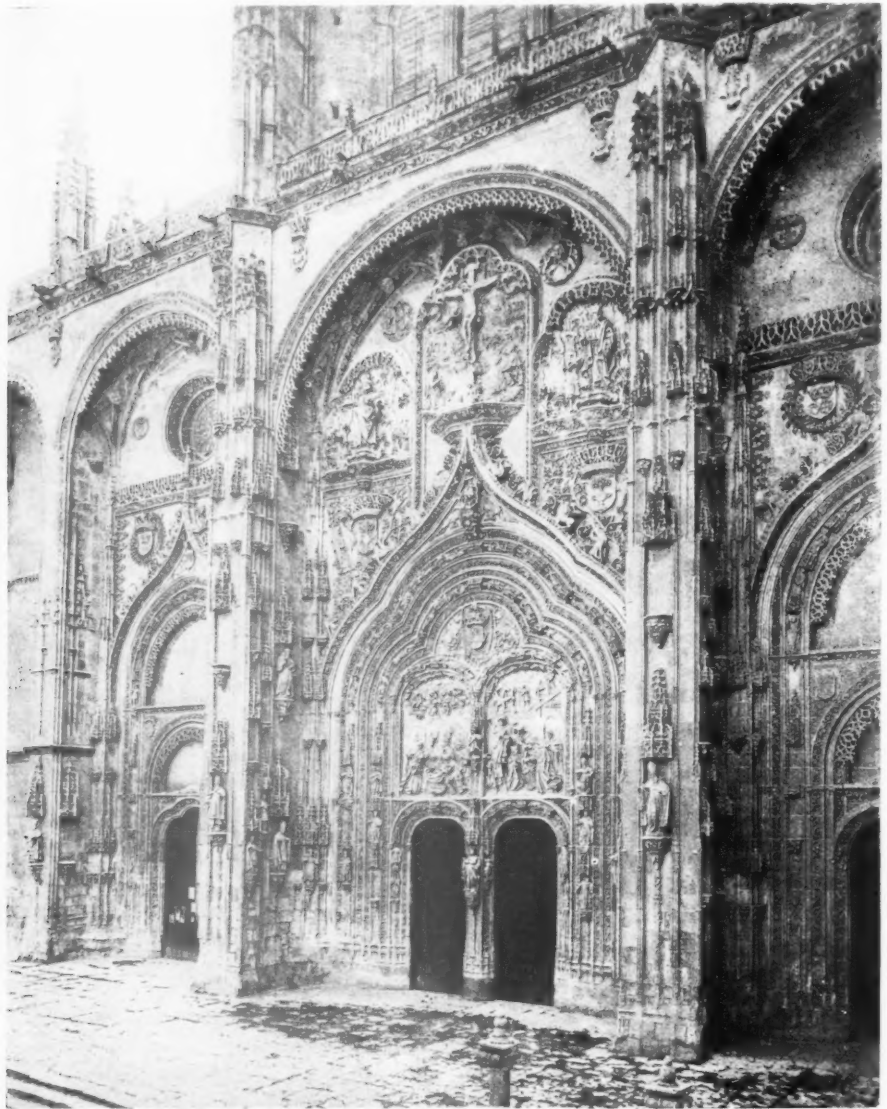


Interior of San Juan de los Reyes, Toledo.

to Juan Guas, the brother of Enrique. The refined details are quite as graceful as those at San Juan de los Reyes, at Toledo. This is one of the richest specimens of a fifteenth-century doorway in Castille. The whole sparkles with original fancy. Here the sister arts of sculpture and architecture blend in a most pleasing manner, although the general effect may perhaps be open to criticism. A certain amount of confusion is evident owing to the interlacing lines of the curved stone mouldings, but, even so, the architectural details breathe an artistic spirit of vigour and beauty.

With the advent of the sixteenth century native architects arose in Spain, notably the Hontaños, father and son, and when the idea of building a new cathedral at Salamanca arose it is interesting to note that in those days the vexed question of appointing an architect gave rise to considerable discussion, even between the monarch and his subjects. The following are the circumstances under which Hontañon was chosen to be the architect. In 1491 Ferdinand and Isabella sent a royal command by letter to Cardinal Angers, making plain to him that the dark, small, old cathedral was no longer in

keeping with their glory or that of the times, and asking him to take steps to collect funds for a new building. Little progress seems to have been made until 1508, when Ferdinand, passing through



Salamanca Cathedral: West Front.

Salamanca, now at the zenith of its prosperity and academic renown, issued the following order to Rodrigues:—

The King to the Master Architect of the works at the Church of Seville. Since it has now to be decided how the Church of Salamanca may be made, I charge and command you instantly to leave all other things and come to the said City of Salamanca; that, jointly with the other persons who are there, you may see the site where the said church has to be built, and may make a drawing for it, and in all things may give your judgment how it may be most suited to the

Divine worship, and to the ornaturne of the said church, which, having come to pass, then your salary shall be paid, which I shall receive return for in this service.

Done in Valladolid 23 Nov. 1509.

The famous Master of Toledo, Anton Egas, received a similar summons (served in his absence on two maids), but neither architect seemed to have been over zealous in carrying out the royal commands. Later, on receiving a more peremptory command from Queen Juana, the two delinquent architects hurried to the city, studied the conditions, and, after considerable squabbling with each other and the chapter, made drawings, together with a long report.

This friction was too much for the Bishop, who without further ado summoned in 1512 a conclave of the most celebrated architects of the day—Juan de Badajos, Alonso de Covarrubias, Juan de Alava, and others. The result was that, three days later, Juan de Hontañón was named architect.

After much deliberation it was decided not to pull down the old cathedral, and the new structure rapidly arose on a site immediately adjoining. The west front, with its profuse adornment of sculpture, was the first portion of the fabric to be erected, developing later lofty arches, slightly reminiscent of Peterborough. The centre arch is enriched from top to bottom with fine medallions, delicate ornamentation, and statues, executed at a later date by Juan de Juni and Becerra. Over the doorway are the Nativity and Adoration in high relief, and above them the Crucifixion, with St. Peter and St. Paul, flanked on either side by numerous Saints in niches.

The impression conveyed to the English mind is that the whole thing is overwrought and extravagant. We have nothing like it in our own country, but nevertheless it is a faithful expression in stone of the national sentiment for display which pervaded the minds of the nation. It would, indeed, be difficult to conceive the style being capable of further development.

Some twenty years later, after the erection of Segovia Cathedral by the same architect, the Gothic style was abandoned in favour of the new Plateresque style, and forms of the early Italian Renaissance.



House of Don Juan Bravo, Segovia.



Hospital de la Latina, Madrid.

During this transition the "Mudejar" style, as it is called, came into existence. In this connection the door of the Escuelas Menores at Salamanca, characteristically set in a blank wall, is well worthy of note as a specimen of civic architecture. Above the two archways forming the entrance are displayed the three escutcheons and the triple crown which proclaim the university to be Royal, and the heads of St. Peter and St. Paul which proclaim it to be Pontifical. These examples appear framed in a profusion of detail, in which the Gothic and Plateresque styles are charmingly assimilated.

Again, at Zamora may be found a fragment of an ancient mansion, known as the house of the Momos. Here the Saracen influence is strongly pronounced. Possibly Momos was a Moor; if not, he must have employed Moorish architects, many of whom had settled in Castille. The round-headed doorway, with its radiating arch stone, is a pronounced Moorish feature. It is worth observing the



Detail of Doorway, Salamanca University.

quaint manner in which the two central windows are framed against the large panel bearing the arms of the owner, and also the extremely happy grouping of the heraldic shields. They seem to be placed exactly in the right spot.

A simplification of this form of doorway may be frequently seen in the principal towns throughout Castille, some examples having square-headed doors, with deep lintels formed out of one stone, but all are surrounded by the same type of moulded label, within which the ornamental features are concentrated.

In Madrid is another beautiful doorway illustrating this interesting point. It belongs to the Hospital de la Latina [p. 175], built by Hassam the Moor, who had evidently become Christianised, as his statue appears over the doorway depicting him handing alms to a nun. On either side are skilfully placed shields containing coats-of-arms surrounded by canopied figures. There are not many doorways of this class with pointed arches, and few are designed with such grace and beauty. Before

dismissing the "Mudejar" style we must not overlook a tiny little building at Segovia displaying the above characteristics in a modest manner, but which is nevertheless full of great charm [p. 175].

On the discovery of the New World architecture developed a strong Renaissance feeling. A new style gradually came into being. It was called the Plateresque. The name seems to have been conveyed from the notion that its surface ornamentation and arabesques resemble the carefully chiselled work of the silversmiths. Spanish sculptors who had studied in the studios at Rome took part in the movement, and vied with the late Gothic sculptors in decorating buildings with a new garb. The old Gothic constructive principles still remained, the new birth being simply a change into classic detail of Gothic ornament.

The sculptor Philip Vigarni or Borgoña was one of the first to come under the influence of the Plateresque. We find him in the capacity of architect undertaking the rebuilding of the lantern dome of Burgos Cathedral, a marvel of rich Renaissance detail cleverly mixed with the Gothic. It is related that Charles V. on his visit to the city declared that this was the gem of the whole cathedral. Other sculptors who carried out work at Burgos were the Colonia family and Deago and Gil de Siloe.

To the student of the Plateresque the buildings in Salamanca would perhaps most strongly appeal. It was in that city that Diego de Deza, Archbishop of Seville, added the fine Plateresque façade to the Church of San Esteban, commonly called Santo Domingo.

Previous to this the well-known façade to the University Library at Salamanca had been erected to the supposed designs of Enrique de Egas. It forms one of the most brilliant examples of the reign of Ferdinand and Isabella, whose medallions are represented over the central pier of the doorways enclosed in a frame with a Greek inscription. Armorial bearings, busts, and other ornaments, including a relief of the Pope, are all skilfully worked into this unique piece of architectural scenery. The delicate manner in which the ornament is treated over the door heads and increases in scale and projection as it ascends to the top is well worth noting—a refinement observable in Moorish architecture. On the whole this is a superb piece of design. The motive is distinctly of Moorish suggestion and nothing quite like it exists in any other part of Spain.

At Toledo Cardinal Mendoza, just before his death, gave instructions for the erection of the Hospital of Santa Cruz.

The Cardinal Princes of Spain founded many large hospitals during the reign of the Catholic Kings, and thanks to their munificence the aged and infirm were well provided for. They appear to have spent money on a lavish scale, if we may judge by the well-appointed edifices still existing at Seville, Toledo, Valladolid, and Santiago.

The hospital at Toledo takes the form of a Maltese cross. It was intended to have four patios,



Tomb of Don Alfonso, Burgos.

similar to the hospital at Valladolid. Enrique de Egas was entrusted, so it is stated, to make plans for both these buildings. At all events, there seems to be no doubt that he was the author of the Toledo façade. The Arab influence is again apparent in the form of the general design. The grouping of the windows, with the circular pediment over the doorway, is excellent, were it not for the unfortunate effect produced by the rounded pilaster following the curve of the archway and suddenly taking a perpendicular course.

The finest and most perfectly preserved carvings in Spain are undoubtedly to be found in the interiors of the great cathedrals, and I propose now to refer to the sculptor's art displayed on many of the tombs. The subject of sepulchral monuments in Spain could alone fill a large volume. Their number is infinite, and to anyone conversant with Spanish history the greatest pleasure and interest



Tomb of Don Alvaro de Luna, Toledo Cathedral.

are afforded by their examination. They present to the mind, with the greatest vitality and distinctness, men who have taken an active part in the national affairs of Spain.

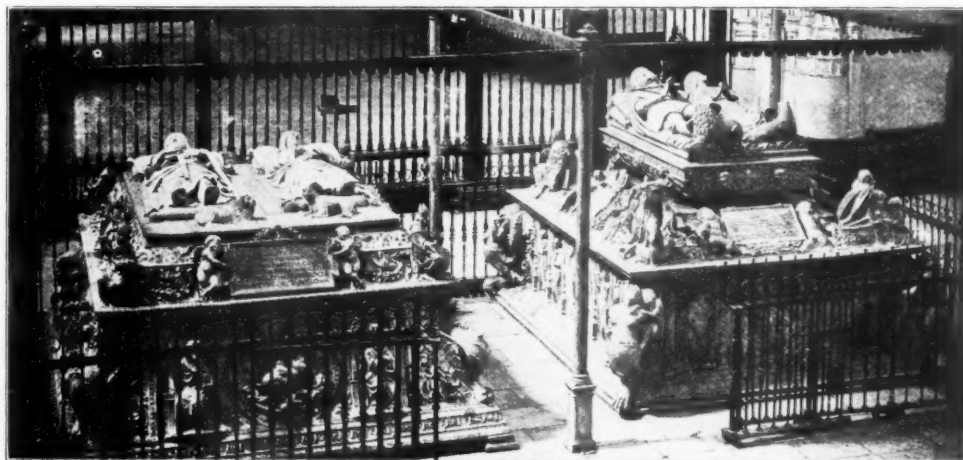
The early tombs were in the form of sepulchres with carved sides and ends, not unlike the Roman sarcophagus. Then reclining figures were introduced, in some cases surmounted by quaint canopies. A good example of the sarcophagus type is preserved in the Convent Church of Las Huelgas, at Burgos. It is the tomb of the Infanta Dona Berenguela, daughter of Ferdinand the Saint, who founded this church in 1279. This is a work of great dignity, and a certain "tomblike" mystery is imparted by the projecting line of canopies, which cause a deep shadow to envelop the bas-reliefs decorating the sides.

There are also some really fine monuments in the cathedrals of Salamanca and Burgos. Many of them are richly painted. The predominating tints are red, dark blue, and white; there are also traces of yellow, possibly due to the sizing used in fixing the gilding.

Another interesting sarcophagus of the thirteenth century is at Avila, in the church of San Vincente. Unfortunately, it cannot be properly seen owing to a canopy having been erected over it in 1460; it is known as the tomb of the Martyred Saints—viz., SS. Sebina, Vincent, and Christina.

In the long list of tombs of this period it is difficult to select one that is finer than another. Possibly the monument to Archbishop Lopes de Luna, in the See Cathedral at Zaragoza, may be considered to rank as a masterpiece; it is pronounced by authorities to be the work of French sculptors. The tomb is set in a deep recess decorated with a beautiful frieze of sculptured figures—a most original arrangement, which adds great distinction to the monument. The figures represent a company of monks and nuns, in a reverent attitude, watching over their benefactor reclining peacefully below clothed in Pontifical robes. The sarcophagus underneath is designed with simple dignity and reserve, and the figures are carved with much character and skill. Words fail one to describe this splendid work, representing as it does Burgundian art at its zenith.

In the kingdom of Aragon, which borders on the Mediterranean, intercourse with Italy was frequent, and we find works of Spanish sculptors showing Italian sympathy. At Sequenza there is an



Royal Tombs in the Capilla Real, Granada.

admirable tomb of a knight of Santiago, Martin Vasquez de Arco, one of the earliest monuments to show Italian Renaissance influence. It is attributed to Damian Forment, a native of Valencia. Here the figure reclines in a new and fresh attitude, intently studying a book, firmly held with both hands, while the expression of the face is exceedingly lifelike. The Cross of Santiago can be observed painted on his breast, and other colour decorations can be traced on the wall behind the tomb. In the centre is a marble panel with a Spanish inscription recording the valiant deeds of the said knight and how he met his death fighting against the Moors.

We will now return to Castille, where at the end of the fifteenth century the Flemish art held sway. Queen Isabella's father, Juan II. of Castille, was a worthless monarch, and was for nearly thirty years ruled by his minister, Don Alvaro de Luna, a man of haughty and overbearing character, who had formerly been a page in the royal household. Alvaro amassed great wealth, and erected in 1435, at his own expense, the splendid Chapel of Santiago, situated at the east end of Toledo Cathedral. He furthermore, during his lifetime, constructed in this chapel a magnificent tomb in metal for himself. This monument was so arranged that the recumbent effigy could, when mass was said, slowly rise, clad in full armour, and remain kneeling until the service was ended, when it would slowly resume its former position. This tomb was destroyed after the unfortunate end of the minister, who, owing to

having incurred the enmity of the new queen, was accused of high treason, found guilty, and executed in the square of Valladolid in 1453. Count Alvaro's daughter erected the tombs we now see in the chapel [p. 178]. At each corner of his tomb, that on the right, kneels a knight of Santiago, at his foot a page holding a helmet. Pablo Orteiz was the sculptor chosen to execute the monuments, and they were begun in 1488, the material employed being Carrara marble. At the corners of the adjoining tomb, erected to the memory of Count Alvaro's wife, are four Franciscan monks, and at her feet a waiting woman with a book. The carvings on the beautifully executed side panels, showing the rich folds of the Flemish draperies, are worth studying. The character of the draperies may be seen better on the corner figures. I cannot refrain from remarking that few tombs have impressed me more than these splendid works.

At this period Spain had the proud honour of producing a sculptor of its own, in the person of Gil de Siloe. He was a native of Burgos, a city already famous for its many fine productions of the sculptor's art, and, born in an atmosphere of deep inspiration, it is no wonder that he soon became the greatest artist of his day.

In 1489 Isabella commissioned Gil de Siloe to design the monuments to her father and mother. As a faithful daughter she had evidently given instructions for the finest creation that could be produced; and there is certainly nothing more sumptuous to be found in Europe. Constructed in alabaster, the monument stands in the centre of the church, and takes the shape of a large diamond with projecting angles, forming a sixteen-sided sarcophagus, a shape very uncommon and possibly of Eastern origin. Fine canopy work framed the couch, on which the figures recline side by side, separated by a low, delicately pierced, marble screen. The robes and cushions are wonderfully worked, as well as the seated figures of the four Evangelists. Sixteen lions, two at each angle, support at the base eight escutcheons bearing royal arms. The sides and angles are crowded with statuettes, placed beneath filigree canopies.

Close at hand, against the side wall of the church, is the tomb of their son, Don Alfonso, whose death at the early age of sixteen brought about the succession of his sister, Isabella. This richly carved and elaborate monument is also the work of Gil de Siloe. Here, again, a certain freshness and originality may be observed in the attitude of the single figure kneeling before a prie-dieu. An elliptical arch frames the composition, festooned with vine ornament, interwoven with figures of children.

I am fortunate in being able to show an enlargement of the kneeling figure from the tomb of Juan de Pedilla, now in Burgos Museum. The monument, although not so elaborate, is very similar in form to the last example. The life-like expression and character of the face, the details of his robe and the boyish simplicity of the figure are indeed charming. He was a royal page, and is known to have been a great favourite of Queen Isabella. Underneath the kneeling figure are some exquisite carvings of angels supporting shields, of which I made a small pencil study when in Burgos in 1891. Subsequently I had it reproduced, as a heading, in my book on *Spanish Architecture and Ornament*.

Before dismissing Gil de Siloe we must not overlook his works in Burgos Cathedral. In the north aisle he carried out the tomb of Archdeacon Pedro Fernandez de Villegas, a work of great dignity, well-preserved and graceful in outline. This monument cannot fail to claim the attention of the passer-by.

There are two fine recumbent figures of this period in the Constable's Chapel at Burgos Cathedral executed by some unknown Italian sculptor and erected to the memory of Don Pedro de Velasco, Count of Haro, and his wife, the Countess of Haro. The white Carrara marble in which the figures are chiselled is strangely vivid against the dark jasper base on which they rest. The Constable is clad in full Florentine armour, his hands clasping his sword and his mantle about his shoulders. The robe of his spouse is richly studded with pearls. Her hand clasps a rosary, and on the folds of her skirt her little dog lies peacefully curled up.

(To be continued.)

THE REFECTORY OF BELLA PAISE ABBEY, CYPRUS.

By GEORGE JEFFERY, F.S.A.,

Government Curator of Ancient Monuments, Cyprus.

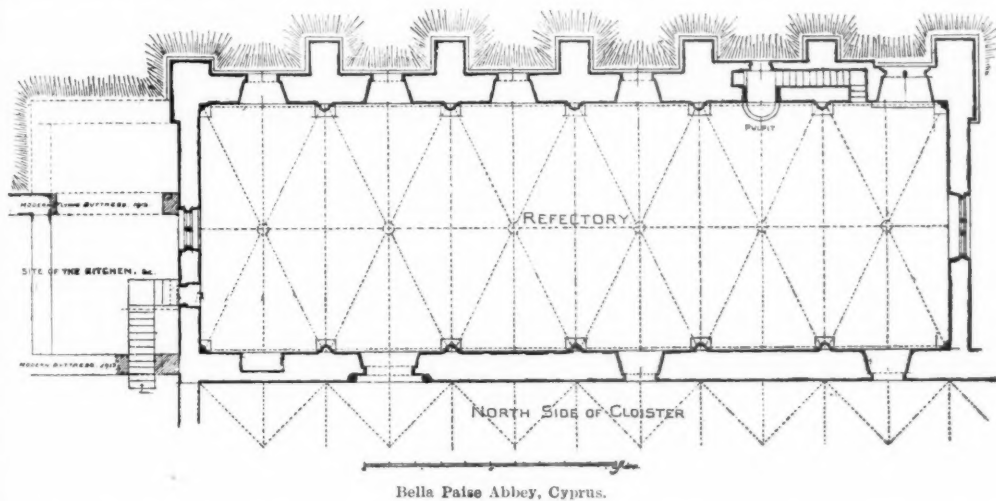
ONE of the finest and grandest examples of a great vaulted hall of the middle ages—and of mediæval art at its zenith—stands almost forgotten and unknown in the “enchanted island” of Cyprus. The “enchanted island” may indeed be considered to possess still two or three sleeping architectural beauties known to few in the busy world of art study, and one of these is the magnificent Refectory which still survives in an almost perfect condition amongst the ruins of the Abbey of Bella Paise.

The JOURNAL of the R.I.B.A. is almost the only channel through which the interesting remains of an ancient or mediæval colonial architecture in the Levant have been made known to English students,

of interest in supplying a few details omitted in the great French monograph on Cyprus.

The preservation of the great Refectory of the Abbey has been the chief subject of anxiety during the past few years of my holding the office of Curator of Ancient Monuments. The terrible disaster which occurred to the ruins in 1911, when the whole of the east wall of the dormitory fell down, seemed to herald the final ruin of this superb work of art. But at last a certain amount of public opinion was aroused, and the village community which owns the ruins was prevailed upon to allow their repair to take place.

I have already given a general account of the work carried out during 1913, the underpinning of walls,



Bella Paise Abbey, Cyprus.

and I consider myself fortunate in having had the privilege of contributing several supplementary articles to the JOURNAL in recent years.

In 1899, the French Government commissioned M. Camille Enlart to write the excellent *Art Gothique en Chypre*, which was published in two volumes and illustrated with about 450 charming illustrations. This work is almost exhaustive of the subject as a popular description of the Cyprus mediæval monuments, but at the same time its very comprehensiveness prevents that closer study in detail of many of these buildings, which call for drawings on a somewhat larger and more important scale than could be conveniently compressed within two octavo volumes.

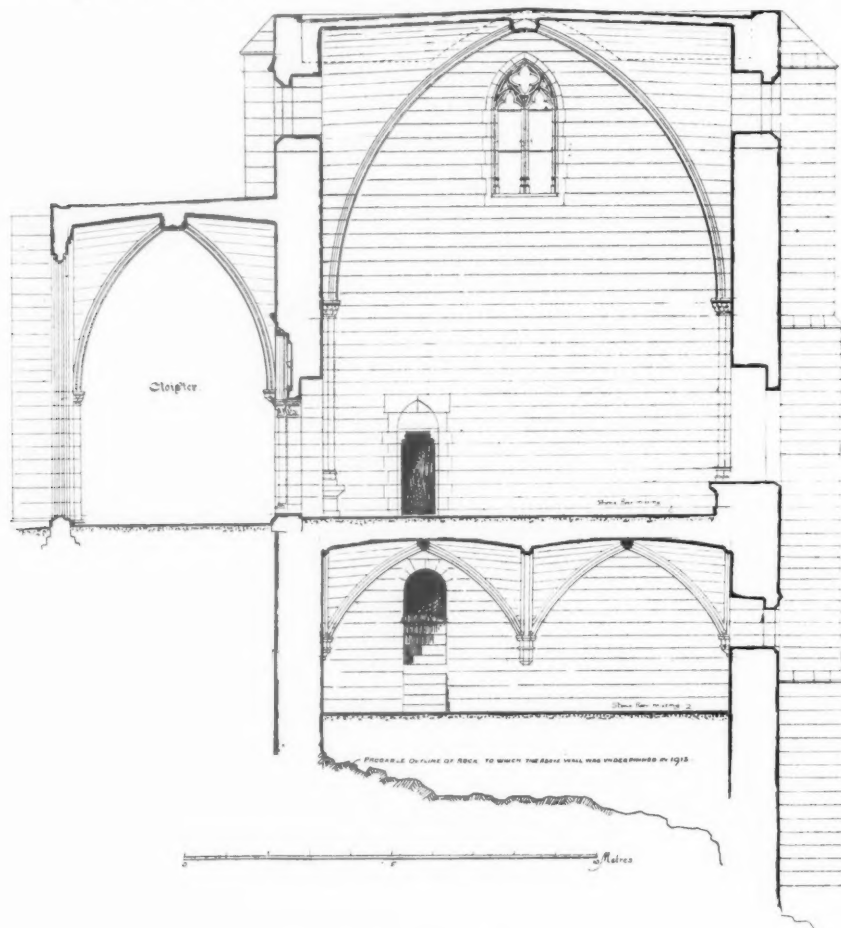
M. Enlart's description of Bella Paise Abbey is altogether excellent, and the drawings which I have been able to make from time to time during my recent work of repairing the monument are chiefly

erection of buttresses, etc., and the present drawings of the Refectory are intended as additional illustrations to that description. [Vide JOURNAL, 23rd May 1914, pp. 482-488.]

The Refectory or Frater-house of a mediæval monastery was, after the church, the most important member of the group of buildings. Sometimes it is even larger than the church, as in the present example of Bella Paise. France is the birthplace of these vast halls, vaulted in stone, which the monastic architects of the thirteenth century seem to have made their speciality. According to Viollet-le-Duc, the largest of these very extraordinary constructions was the refectory of the Royal Abbey of Poissy, which survived under the First Empire. It measured 47 metres (about 150 ft.) by 12 metres (39 ft.), and 20 metres (65 ft. 6 in.) in height to the keystones of the vaulting. Like Bella Paise, this was a building of a single nave.

Several splendid examples of this class of constructions once existed in Paris, and the best known survivor is perhaps the refectory of the suppressed monastery of St. Martin-des-Champs, now used as the Ecole des Arts et Métiers, a building still covering nearly as vast a space as the Poissy example, but constructed in two aisles, with a row of seven piers in the middle to support the vaulting.

example. In both cases the north wall with its vaulting shafts, and all the weight of a stone vault resting on it, is supported by buttresses of nearly a hundred feet in height. The "merveille" of Normandy well deserves its name, and establishes the fame of its three architects whose portraits once decorated the upper cloister, but it may be questioned whether the Cyprus masterpiece of masonry is not even more



Bella Paise Abbey, Cyprus: Refectory.

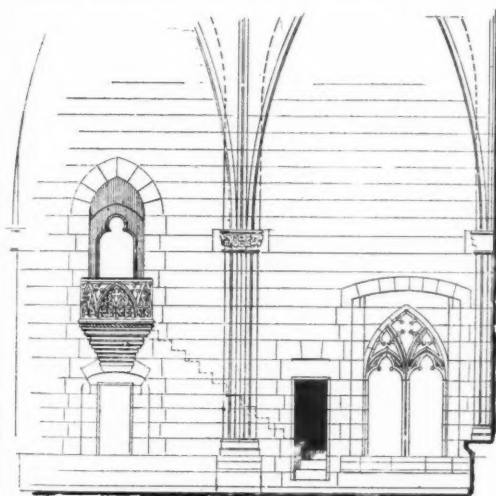
The refectory of Mont St. Michel, and its remarkable position, forming part of the "merveille" (as the stupendous block of construction on the north side of the Abbey has been called in all ages), suggests a close comparison with the refectory at Bella Paise. But the Norman example is a double-aisled building, and although its dimensions are a trifle larger, the hazardous nature of its construction on the edge of a precipice seems hardly so great as in the Cypriot

marvellous in design, and in the fact that it has stood intact for all these centuries. I am not aware of any other example of a vaulted hall of such dimensions standing in quite such a hazardous position—at least within the regions of mediæval art.

The Order of St. Augustine has not left behind it those special characteristics or types in art and architecture which are associated with certain Orders, such as the Cistercian. The development of the Order belongs

to the thirteenth century, and it was intimately associated with the great crusading epoch; its monasteries formed an important element in the communities established in Syria and Palestine, the famous monument of the Holy Sepulchre being confided to the care of a Priory of Austin Canons. As patrons of the new developments of the twelfth and thirteenth centuries in all the marvellous masoncraft and sculpture we call Gothic, the Augustinians seem to have a claim to our regard, although they may not have stamped that connection with the *cachet* of a particular style. The earlier Augustinians practised a certain simplicity in the style of their buildings; their churches were usually small and without side chapels or the chevet treatment, and without towers, but there was no affectation of austerity as with certain of the later Orders.

An Augustinian monastery—and the same arrange-



WALL-PULPIT IN THE REFECTORY.

ments were observed in the Premonstratensian reform of the Order—consisted of an inner cloister for the religious, surrounded by the church, the refectory with its kitchen, the dormitory, chapter-house, and common-room or library. Outside this "clausura" was usually the cloister of the lay-folk, surrounded by the house of the Abbot or Prior, which was sometimes combined with the hostel or guest house, the infirmary, and the buildings which would be required in the working of a farm on a large scale.

The refectory of a mediæval monastery, like everything about such an institution, was planned with a certain attention to ritual and the regulation of the daily life of the monks; the arrangement of the tables, the means of service, etc., are laid down in the famous plan of the Abbey of St. Gall. The refectory at Bella

Paise is planned in its relation with the other parts of the Abbey in a way which corresponds exactly with the far older type of St. Gall; the kitchen (now destroyed) was at the end opposite to the high table of the abbot and dignitaries, the wall pulpit is opposite the entrances from the cloister, and the buffet or serving cupboard still survives in the wall close to the kitchen entrance. According to the St. Gall plan the abbot's table was placed in the centre of one end of the hall, with monks' tables against the walls on either side; in the exact centre of the refectory was the table for the visitors to the Abbey; at the end nearest the kitchen were the tables of the lay-brothers and servants.

Against the walls of the Cypriot refectory there are the remains of something like a wall-seat, but the sections of this feature which remain are in the form of pedestals to the wall-shafts of the vaulting. At the east end this feature in the construction rises to a higher level and shows that a dais existed in this portion of the hall. The paving of the refectory has entirely disappeared, stolen long since to supply the needs of some neighbouring farm; under each of the windows on the north side is a drainhole which must have been intended to facilitate the washing of the floor.

The Lavabo of the refectory stands within an arch of the cloister opposite the entrance door, and consists of two ancient sarcophagi from a Roman tomb, placed one above another in such a way as to allow the water which was contained in the upper one to run into the lower through six small holes carefully pierced, and probably at one time fitted with metal taps. The upper sarcophagus is marble, of a late Roman type, decorated with animal heads and swags of foliage, a curious evidence in its present position of a mediæval appreciation of classic art. There is no trace of any pipe or conduit by which the upper sarcophagus could have been filled; in all probability it would have been by a metal pipe, every trace of which has disappeared.

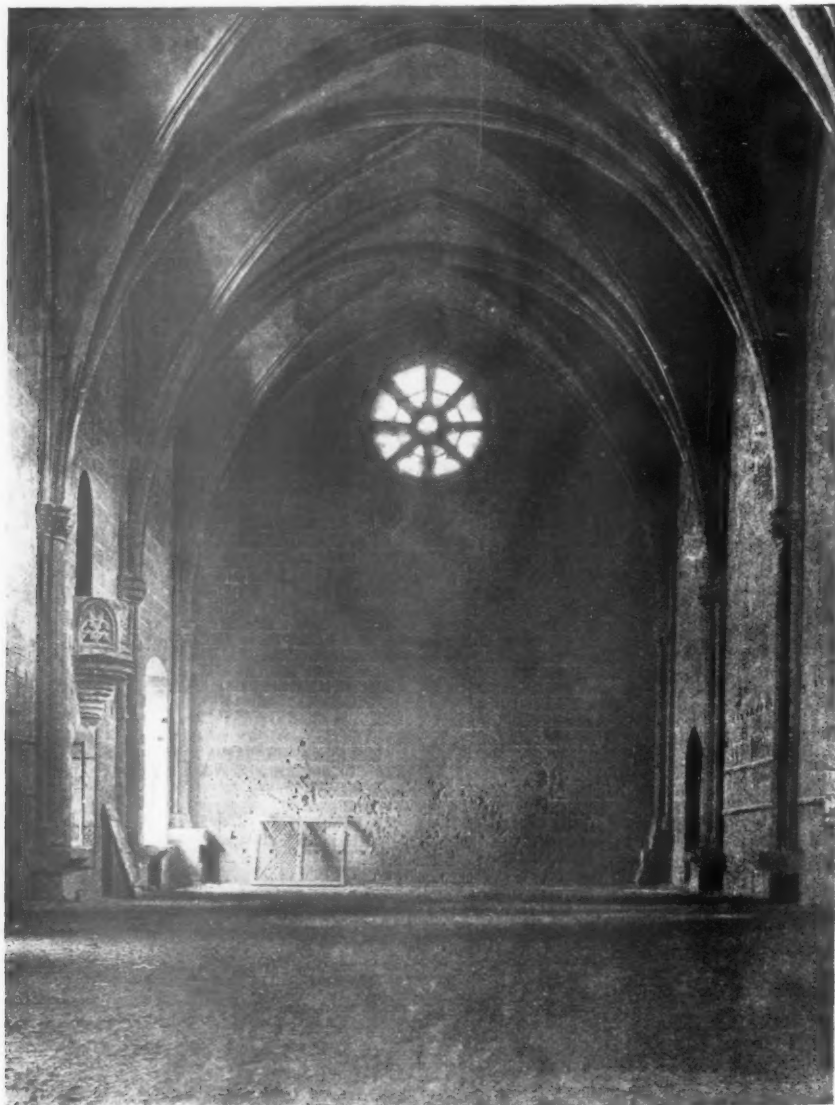
The doors and windows of the refectory were doubtless fitted with wood shutters, but there is no evidence of any glass frames or saddle-bars if the windows were glazed; in all probability they were not.

In the article on the "Cloister of Bella Paise," (JOURNAL R.I.B.A., 23rd May 1914), appear photos of the exterior of the west wall of the refectory with its new supports, and of the outside of the vaulting showing the layer of cement concrete which now forms its roof. The photos of the interiors of the refectory and its undercroft are from negatives kindly lent by His Excellency the High Commissioner of Cyprus, Sir H. Goold-Adams, G.C.M.G.

The singularly well-preserved wall pulpit of the refectory, used for the reading of books by one of the monks during the midday and evening meals, deserves a special mention. As M. Enlart remarks in his description of this feature, it is but a very poor example of a design when compared with the finely-

carved specimens to be found surviving at St. Martin des Champs, Paris, or in our own very beautiful Beaulieu, Hampshire, but still, there is a certain originality about the design worthy of attention.

portions of the monastic buildings, and consequently any comparison between such different types of building would be useless. One of the largest refectories in England seems to have been the "Upper



Bella Païse Abbey, Cyprus: The Refectory.

English monastic ruins display few surviving examples of great vaulted areas such as form a characteristic of monastic architecture on the Continent. The refectory of an English monastery was invariably covered with a wood roof like most other

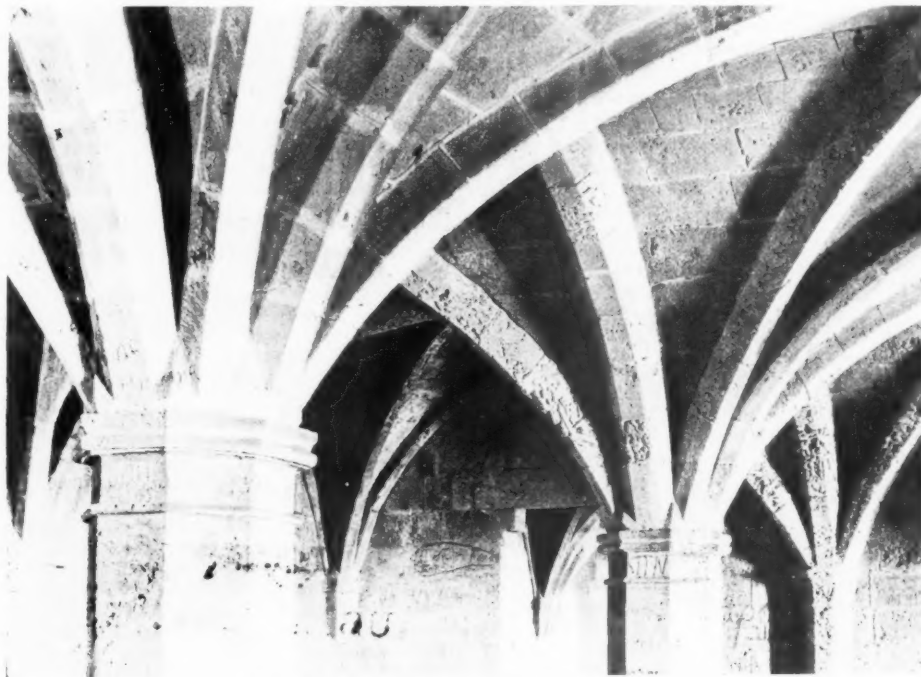
Frater" of the Dominicans, at Blackfriars, London. This was 107 feet by 52 feet, with the kitchen and buttery at its north end. After the suppression of the monastery the "Upper Frater" was known as the "Parliament Chamber," and here Henry VIII. held

parliaments, and also caused the trial of his divorce from Catherine of Aragon to take place. In the days of Shakespeare the "Parliament Chamber" was turned into the famous Blackfriars Theatre, and by a marvellous coincidence the play of "Henry VIII." was no doubt acted in this very chamber where the real drama of the divorce had taken place nearly a century before. (*Vide "Archæologia,"* vol. 63, p. 75.)

The Fraternity or Refectory of a mediæval monastery was doubtless often found to be of a very suitable size and form for many uses of a public nature. The refectory of Bella Paise has been used as the village school and for various purposes. In 1878 the English soldiers, who suffered much from fever at the first

times the building of a cellar or magazine would hardly as a rule be the subject of such architectural treatment. But in the present case it may be remarked that the rebuilding of the monastery of Bella Paise by King Hugh IV. de Lusignan, in 1359, was a royal act, and was probably intended to be worthy of the royal munificence. The refectory with its undercroft is the only portion of this magnificent building which remains intact, a worthy compeer of the royal church buildings of Europe at the same period.

In the obscure folk-lore of Cyprus the refectory of Bella Paise figures as a strange memorial of some mysterious "queen"; everywhere in the island this mysterious—or a mysterious—royal personage is



Bella Paise Abbey, Cyprus: Undercroft of Refectory.

occupation, camped near the Abbey, and converted the refectory into a temporary hospital, and here several men of the "Black Watch" died who are buried at Kyrenia.

The undercroft of the refectory forms two very imposing vaulted apartments. There is little doubt that these chambers were built to serve as the cellarage, with a door and staircase at one end communicating with the kitchen, at the other by a large gate opening up to an inclined way leading up from a neighbouring road. Such a cellarage gives a singular impression of the care and elaboration of detail with which even so inferior a portion of the premises was designed in the fourteenth century. In subsequent

association with ruins, rocks, and localities, but it is difficult to understand if anything historical survives in such vague legends. Of all such legendary associations, that of King Hugh IV. and his queen, Alix d'Ibelin, with Bella Paise would certainly be the most probable. In reference to this association the following inscription, on a white marble slab, has been inserted in the masonry of the new buttress which was built in 1912 to support this magnificent refectory:

ABBATIVM PRAEMONSTRATENSE ANNO SALVTIS MCC.
AB HVGONE IV REGE REAEDIFICATVM MCCCLIX.
A CVRATORE MON.ANT.EVSVMPTIBVS AERARII.
CYPRI RESTITVTVM ANNO MCMXII.



9 CONDUIT STREET, LONDON, W., 20th February 1915.

CHRONICLE.

The London County Council (General Powers) (No. 2) Bill : The R.I.B.A. Petition Against.

The Council of the Royal Institute, acting on the recommendation of the Science Standing Committee, have lodged a Petition in Parliament against the London County Council (General Powers) (No. 2) Bill, praying to be heard by counsel, etc. The objections to the Bill are set out in the Petition, of which the following is the full text :—

To the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament assembled.

THE HUMBLE PETITION of the ROYAL INSTITUTE OF BRITISH ARCHITECTS under their Common Seal,

SHEWETH :—

1. A Bill (hereinafter called "the Bill") promoted by the London County Council (hereinafter called "the Council") is now pending in your Honourable House intitled "A Bill to confer further powers upon the London County Council with regard to Parks and Open Spaces, the Drainage of Premises in the Administrative County of London and other matters to confer various powers upon Metropolitan Borough Councils and for other purposes."

2. The Preamble of the Bill recites inter alia that the provisions contained in the Bill for preventing the flooding of houses and buildings and for regulating the erection rebuilding adaptation or use of houses and buildings on low lying land should be enacted.

3. Part III (Clauses 6 to 17) of the Bill relates to drainage of premises. By Clause 6 it is proposed to enact that from and after the passing into law of the Bill it shall not be lawful within the Administrative County of London to erect any house or building or to rebuild any house or building which has been pulled down to or below the ground floor or destroyed down to or below such level by fire or other casualty or demolished or removed from any other cause or to occupy any house or building so erected or rebuilt unless the drains required to be provided therefor be constructed at such level and with such fall as effectually to convey at all times the drainage from every part of such house or building into a sewer by gravitation under all conditions of flow in such sewer. Provided that in the case of any house or building with respect to any part or parts of which it is impracticable to comply with the conditions as to the construction of drains hereinbefore referred to the prohibition contained in the foregoing pro-

visions of this section shall not apply to such house or building if and so long as (in addition to the provision of drains complying with the said conditions for those parts of such house or building with respect to which it is practicable so to do) pumping or lifting apparatus is provided and used so as to pump or lift the drainage from such first-mentioned part or parts into a drain complying with the conditions hereinbefore referred to at such a level and in such a manner and by means of such connections as to prevent at all times and under all conditions any flowing back into any part or parts of such house or building of drainage or sewage from such drain or from any sewer with which it is connected and any such pumping or lifting apparatus and connections shall be deemed to be a drain.

4. By Clause 7 of the Bill it is proposed that where any part of a house or building cannot in the opinion of the Council be drained by gravitation into a sewer under all conditions of flow in such sewer the Council may require the owner of such house or building (A) to make alterations of and additions to the drainage system of such house or building or to provide a new and substituted drainage system therefor and (B) to fill in or close or otherwise discontinue or prevent the use for any purpose of the whole or any part of any basement floor cellar or area in under or adjoining such house or building. It is also proposed that the Council shall repay to the owner the reasonable expense incurred by him in complying with the requirement of the Council.

5. By Clause 8 of the Bill the Council are empowered to execute the drainage and other works in such house or building on default by the owner so to do, by Clause 9 the owner is to maintain at his own expense and to the satisfaction of the Council any works carried out under Clause 6 and to be liable to penalties on failure to maintain the said works to such satisfaction, by Clause 10 the owner of any house or building in which any works are required to be executed or maintained under Part III of the Bill is empowered to enter such house or building or any part thereof and do all such things as may be necessary or proper for the purpose of executing or maintaining such works, by Clause 11 it is provided that the expense of maintaining any works pursuant to Clause 9 may be apportioned by a County Court among the several persons entitled to any estate or interest in the house or building affected, Clause 12 contains provisions relating to arbitration as to incidence of damage sustained by the occupier of any house or building in which the works are executed or maintained and by Clause 15 power is conferred on authorised officers of the Council to enter and inspect houses and buildings.

6. Part IV. (Clauses 18 to 22) of the Bill relates to buildings on low lying land. By Clause 19 it is proposed to repeal Part XI (Dwelling houses on low lying land) of the London Building Act 1894 (hereinafter called "the Act of 1894") and to enact new provisions in lieu thereof. By Clause 20 it is proposed that it shall not be lawful for any person upon land of which the surface is below the level of five feet six inches above Trinity high-water mark and which is so situate as not to admit of being efficiently drained at all times by gravitation into an existing sewer of the Council under all conditions of flow in such sewer (whether any building has been previously erected on such land or not) to erect any building or to rebuild any building which has been pulled down to or below the ground storey or destroyed down to or below such level by fire or other casualty or demolished or removed from any other cause or to adapt or use any building for any purpose for which the same was not used at the date of the passing

of this Act except with the permission of the Council and subject to and in accordance with such regulations as the Council may prescribe with reference to the erection of buildings on such land, and the Council are empowered by such regulations to prohibit and/or regulate the erection or rebuilding or the adaptation or use as aforesaid of any buildings on such land or on any defined area or areas of such land and to prescribe the level at which the under side of the lowest floor of any permitted building shall be placed on such land or on any defined area or areas of such land and as to the provision to be made and maintained by the owner for securing the efficient and proper drainage of the buildings either directly or by means of a local sewer into a main sewer of the Council. It is also provided by Clause 20 that any person seeking to erect or rebuild or to adapt or use as aforesaid any building or any part of a building on any of such land shall apply to the Council for a licence for that purpose and thereupon the Chief Engineer of the Council shall decide whether and if so upon what conditions such erection rebuilding adaptation or user may be permitted with a right of appeal to the Tribunal of Appeal constituted by the Act of 1894 by such person respecting the refusal of the Council to permit such erection rebuilding adaptation or user or the regulation made by the Council under Part IV of the Bill or to any decision of the said Engineer or as to the reasonableness of any requirement or condition made by him.

7. The Royal Institute of British Architects was founded in the year 1834 and by various Charters constituted a body politic and corporate with perpetual succession and a common seal for the purpose of forming an institution for the general advancement of architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith. Under the provisions of their Charters your Petitioners' Institute has taken into alliance twenty-one architectural societies acting in the principal cities and towns in the United Kingdom and in the British Empire.

8. Your Petitioners' Institute as the only chartered body of architects in the United Kingdom accepts and claims as part of its responsibility and public duty the function of tendering advice to the Government and the Council on all legislation bye-laws and regulations pertaining to architecture and building generally and under Sub-section (4) of Section 164 of the Act of 1894 notice has to be given to the Institute of all bye-laws proposed by the Council "before applying to the Local Government Board for the allowance of any such bye-laws." The advantage to the community of having at its disposal the technical advice and experience of a body of experts is admitted on all hands and it has been the practice of Government Departments as well as of the Council to avail themselves of this advice and experience and the principle is recognised not only in the Metropolis Building Act, 1855, but also in Section 16 of the Metropolis Management and Building Acts Amendment Act, 1878. Since then your Petitioners have been consulted by the Council in connection with among others the Bills for the London Building Acts, 1894 to 1908, and the provisions relating to buildings of the Bill for the London County Council (General Powers) Act, 1909, and the advice tendered by your Petitioners has led to many alterations in proposals as first submitted to Parliament and which as altered have subsequently become law. Your Petitioners have also been consulted with regard to bye-laws made from time to time by the Council under the above-mentioned Acts.

9. Your Petitioners as representing the general interests

of architecture in London and elsewhere allege that those interests are injuriously affected by the Bill and they object thereto for the reasons with others hereinafter stated.

10. Your Petitioners submit that the provisions of the London Building Acts and other Acts now in force are sufficient to secure the proper and efficient drainage of buildings. No further extension thereof in the manner proposed by the Bill is necessary and apart from this your Petitioners object to the proposals of Clause 6 of the Bill as being unworkable. It would be practically impossible to ensure that any house or building shall at all times be capable of being efficiently drained by gravitation into a sewer of the Council under all conditions of flow in the sewer inasmuch as there is the possibility of sewers under certain conditions as well as the drains in connection with houses and buildings being fully charged with storm water thus temporarily delaying the discharge into the sewer. The sewers of the Council are provided at intervals with pumping stations and their existence would further complicate the condition of matters as during the period of heavy storms they are or may be insufficient to cope with the rush of water and in such event it would be impossible even in the cases of houses or buildings in which pumping or lifting apparatus is provided as proposed by Clause 6 of the Bill to prevent at all times and under all conditions any flowing back into any part or parts of such houses or buildings of drainage or sewage from any drain or sewer with which they are connected.

11. Your Petitioners also object to Clauses 7 and 8 of the Bill and for the above and other reasons submit that it is not expedient to empower the Council to require the owner of a house or building part whereof cannot in the opinion of the Council be drained by gravitation into a sewer under all conditions of flow in such sewer to make alterations of and additions to the drainage system of such house or building or to provide a new or substituted drainage system therefor and to fill in or to close or otherwise discontinue or prevent the use for any purpose of the whole or any part of any basement floor cellar or area in under or adjoining such house or building and on failure of the owner to comply with the requirements of the Council for the Council to themselves execute the works. No provision is contained in the Bill for any appeal against the decision of the Council. The powers proposed to be conferred on the Council by Clauses 7 and 8 would if sanctioned have a very serious effect on the value of property and in many cases the abolition of basements would render the whole of the building useless for the purposes for which the same has been or may be erected. In numerous trades and businesses rooms below the level of the ground storey for storage and other purposes are absolutely essential.

12. Although by Clause 12 of the Bill it is proposed that compensation shall be paid to the occupier of any house or building for any damage sustained by reason of the execution or maintenance of works under Part III of the Bill there is no provision in the Bill for adequate compensation being paid to the owner of such house or building for any loss occasioned to him by reason of the execution of the works or depreciation in the value of the property resulting therefrom.

13. Your Petitioners also object to the proposed repeal of Part XI (Dwellinghouses on Low-lying Land) of the Act of 1894 and to the powers sought by the Council under Part IV of the Bill in lieu of the said Part XI.

The effect of the alterations in the existing law proposed by Clause 20 of the Bill would be far reaching. Under Section 122 of the Act of 1894 low-lying land is referred to

as land the surface of which is below the level of Trinity high-water mark but by Clause 20 of the Bill low-lying land comprises land of which the surface is below the level of five feet six inches above that mark. This would mean that the provisions of Part IV of the Bill would affect an enormous area of land within the Administrative County of London not at present coming within the scope of the Act of 1894.

14. Under the existing law only "dwellinghouses" are included in Section 122 of the Act of 1894 but by Clause 20 of the Bill it is proposed to substitute "buildings" for "dwellinghouses" and this expression would comprise dwellinghouses factories buildings of the warehouse class public buildings and also any little accessory such as a coal shed. The result would be that no building however small and whether for habitation or not or part of a building could be erected within the low-lying area without the consent of the Council and the delay consequent on the necessary application for and procedure relative to obtaining such consent. Further, any building of which the nature of the tenancy is changed after the passing into law of the Bill would be brought within the range of Part IV of the Bill. Your Petitioners submit that there is no justification for such a drastic extension of the existing law and that any alteration therein that may be necessary should be made applicable only to premises that are known to be subject to or are liable to back flooding—a very small proportion of the buildings situate within the low-lying area referred to in Clause 20 of the Bill.

15. Notwithstanding the limited application of Part XI of the Act of 1894 the present system of compelling applications to the Council for consent to the erection of dwellinghouses on low-lying land is unduly onerous but with the proposed extension of area and the inclusion of fresh classes of buildings within the scope of the Bill the inconvenience of such a system will be greatly aggravated. No compensation is provided in the Bill for the injury and loss which will or may be sustained by owners of property by the exercise of the powers sought by the Council in Part IV of the Bill.

16. Your Petitioners also object to the provisions of Clause 20 of the Bill prohibiting the erection rebuilding or adaptation for use of any building on low-lying land which is so situate as not to admit of being efficiently drained at all times by gravitation into an existing sewer of the Council under all conditions of flow in such sewer on the grounds stated in paragraph 10 of this Petition.

17. The effect of Parts III and IV of the Bill if passed into law as proposed will be very far reaching will greatly interfere with the reasonable development of property and will unduly hamper building operations to the prejudice of the members of your Petitioners' Institute.

18. For the foregoing with other reasons your Petitioners submit that the proposals of Parts III and IV of the Bill are unnecessary and uncalled for in the public interest and should not be sanctioned.

19. The Preamble of the Bill so far as it relates to the matters aforesaid is incapable of proof.

YOUR PETITIONERS therefore humbly pray your Honourable House that the Bill may not pass into a law as it now stands and that they may be heard by their Council Agents and Witnesses against the Preamble of the Bill and such of the clauses and provisions thereof as affect their rights and interests and in support of other clauses and provisions for their protec-

tion and that they may have such other and further relief in the premises as to your Honourable House may seem meet.

AND YOUR PETITIONERS will ever pray, etc.



ERNEST NEWTON, *President R.I.B.A.*

H. V. LANCHESTER } Members of
ALFRED W. S. CROSS } Council
T. EDWIN COOPER } R.I.B.A.

IAN MACALISTER, *Secretary R.I.B.A.*

The following is a list of the petitioners against the Bill praying to be heard by Counsel:—

1. Southwark Borough Council.
 2. Corporation of the Hall of Arts and Sciences.
 3. Port of London Authority.
 4. Hackney Borough Council.
 5. Corporation of London.
 6. Camberwell Borough Council.
 7. Hammersmith Borough Council.
 8. Holborn Borough Council.
 9. Ecclesiastical Commissioners for England.
 10. St. Marylebone Borough Council.
 11. Woolwich Borough Council.
 12. Wharfingers' Association.
 13. Surveyors' Institution.
 14. London & North Western Railway Co.
 15. Westminster City Council.
 16. Joint Committee Bermondsey and other Borough Councils.
 17. Joint Committee Battersea and other Borough Councils.
 18. Metropolitan Water Board.
 19. Greenwich Borough Council.
 20. Lord Llangattock and James Robert West.
 21. Royal Institute of British Architects.
 22. Gas Light & Coke Company, South Metropolitan Gas Company, and the Commercial Gas Company.
 23. North London Railway Company.
 24. Royal Arsenal Co-operative Society.
 25. Honourable Society of the Inner Temple.
 26. Honourable Society of the Middle Temple.
- Chelsea Borough Council (not praying to be heard).

Telephones in Large Buildings.

The following communication, addressed to the Royal Institute of British Architects under date 2nd February, has been received from the General Post Office:—

"The Postmaster-General wishes to call attention to the importance of making adequate arrangements in the plans of large buildings for the installation at a later stage of telephone equipment. Failure to do so leads to complaints owing to the inevitable interference with the structure and decorations of the building, and the noise caused by piercing walls and floors. It also delays the installation of the telephone and increases the costliness of the work involved.

"In these circumstances it is to the advantage of all concerned to make adequate provision for telephone, as well as for light, water, and other services, in designing a building, and it has occurred to the Postmaster-General that the members of the Royal Institute of British Architects may be glad to have some information as regards the accommodation required for this purpose.

"For the telephone service of a large building provision should be made, as a minimum, for one 3-inch

pipe from the public footway to the basement or ground floor, and for cables to the other floors. It is also desirable that there should be a ready means of leading wires to the various rooms on the different floors. The precise requirements vary according to circumstances, but they can be definitely ascertained in any particular instance from the local Post Office Engineer, whose address may be obtained at the nearest telegraph office."

Memorandum for Arbitrators.

In order to minimise the risk to Arbitrators of arbitration proceedings being abandoned and Awards not taken up, the Institute thinks it desirable to point out to its members that it is not inconsistent with professional etiquette for them before entering on a Reference to demand an undertaking from both or either of the parties to take up the Award within a time to be specified, and in any event to pay the Arbitrator's fees. Also in cases where the Arbitrator considers it desirable it is quite permissible for him to require a payment in advance on account of his charges.

London of the Future: The London Society's Scheme.

The January number of the *Journal of the London Society* reports the progress that is being made with its scheme for a Development Plan of Greater London of the Future, some particulars of which were given in the JOURNAL R.I.B.A. for the 5th December. The preparation of the Plan is giving employment to a number of professional men whose ordinary work has been entirely stopped or seriously interfered with by the War, and who are working under the direction of a strong Committee of experts appointed by the Society for the purpose and who are prepared to give their time and experience to the work. Since the New Year work has been proceeding in earnest. The area of operations has been divided into six sections, corresponding to the subdivisions of the Local Government Board Conferences on Arterial Roads, each of these sections being in the charge of a gentleman with special knowledge of the locality.

The Committee of Guidance consists of Sir Aston Webb, K.C.V.O., C.B., R.A., *Chairman*; Mr. Carmichael Thomas; Mr. Raymond Unwin, Chief Town Planning Inspector to the Local Government Board; Professor Adshead, *N.W. Section*; Mr. Arthur Crow, *N.E. Section*; Mr. W. R. Davidge, *S.E. Section*; Mr. D. Barclay Niven, *S. Section*; Mr. H. V. Lanchester, *S.W. Section*. It was hoped that Mr. Raymond Unwin would have directed the work in the Northern Section, but his duties at the Local Government Board make it impossible for him to do so. He, however, remains on the Committee in a general capacity.

Each of the proposed new Arterial Roads is to be studied in turn, and suggestions for its treatment will be discussed by the Committee of Guidance in relation to the other Sections, and in connection with the question of future open spaces. At the present time the services of four gentlemen have been secured to

work upon the Roads in the North-West, South-West, South, and South-Eastern Districts, and it is hoped that the Committee will shortly be in a position to appoint two more. Valuable assistance has been afforded by Colonel Hellard, of the Traffic Branch of the Board of Trade, in giving the Society's draughtsmen access to the details in his possession with reference to the lines of road he has adopted after long and careful consideration of the subject. His help is of further value in that he has been enabled to bring his information with regard to lately developed areas practically up to date. The majority of Ordnance maps are so many years behind the times that the information thus secured would otherwise have only been obtained by an actual survey of the sites in question.

Money is wanted, however, not only to provide the salaries of those employed on the work and also to allow of the purchase of the necessary Ordnance and other maps, but also for travelling expenses, which are bound to be heavy, as the distances to be traversed in inspecting the lines of the various Roads are considerable. The Artists' General Benevolent Institution and the Architects' Benevolent Society have made generous contributions to the funds, and the support of professional men generally is urgently appealed for.

The Rebuilding of Belgium after the War.

The first of what is expected to be a series of Conferences, initiated by the International Garden Cities and Town Planning Association, for securing proper consideration of the rebuilding of Belgium after the War, took place from the 11th to the 15th inst. The Conference was held at the Guildhall, and was presided over by M. Helleputte, the Belgian Minister of Agriculture and Public Works. The Lord Mayor, who was accompanied by the Sheriffs, cordially welcomed the delegates; and Mr. Herbert Samuel, as President of the Local Government Board, the Department responsible in respect of schemes of town planning, conveyed to the gathering the good wishes of His Majesty's Government. There were present delegates from Belgium, and also from France, Russia, Holland, Spain, Italy, the United States, and Canada. The King of the Belgians sent a letter expressing his gratitude to the promoters of the Conference for the help they were giving in the endeavour to raise Belgium again out of her ruins.

Mr. Herbert Samuel, in addressing the gathering, said that among the refugees, nearly 200,000 in number, whom we had with us there were about 200 architects and surveyors, and it was the idea of the promoters of the Conference to bring together these professional men and to place at their disposal our experience in the development of towns on modern lines. The promoters were far from supposing that methods which were good for England were necessarily good for Belgium. The towns of different countries had their distinguishing characteristics, and one would be sorry to see them merged in any kind of uniformity, however attractive the model. Yet certain principles, if well considered and well founded, might be of universal application.

Mr. Ewart G. Culpin, Secretary of the International Garden Cities Association, in a Paper on "The Principles of the

Garden City Movement and their Application to Belgium," said that only by co-operation could the vast work of reconstruction in Belgium be carried out in a manner worthy of her history and tradition. In the old days, when the beautiful cities of Flanders grew into being, men strove together in the arts of peace, and vied to produce buildings individually pleasing to the eye and collectively forming a picture of grace and beauty which had ever since attracted the student from all parts of the world; but in these days, and especially the days they were looking forward to when rebuilding would begin, it was terrible to think of what would be the effect if each owner of each site erected his own house according to his own idea without relation either to its neighbours or to the street in which it was placed. We in England have many examples of what that has produced, but we were beginning now to have examples of what co-operation could secure.

M. J. J. Caluwaerts (*Hon. Corr. M.*), Member of the Belgian Royal Commission on Monuments, pointed out that land in Belgium was very much more sub-divided than in this country, and this fact presented great difficulties in the way of town-planning projects.

The rest of the discussion at this sitting concerned the principles on which the garden cities and suburbs of England had been established.

The week-end was spent by the delegates in visiting the Garden City at Letchworth and the Garden Suburb at Hampstead.

At the resumed sitting on the 16th inst., when the Belgian Minister again presided, Mr. Raymond Unwin, Chief Town-Planning Inspector to the Local Government Board, read a Paper on "The Principles of Legislation in respect of Town Planning." The fact, he said, that town-planning schemes were limited to strictly circumscribed areas was the cause of many difficulties. He was of opinion, therefore, that the plans for the rebuilding of Belgian cities should take in nearly the whole country, and that in consequence the authorities who ought to take the matter in hand were both the State and the municipal and the provincial authorities, in order that overlapping might be avoided.

Professor Van Hecke, of the University of Louvain, read a Paper on "The Belgian Law relating to Building," and Mr. Henry R. Aldridge, Secretary of the National Housing and Town-Planning Council, read a Paper entitled "The First Steps," in which, touching on the question of the cost of rebuilding the Belgian cities, he said that the Allies would cheerfully come to the aid of the Belgian people.

The President, in summing up the discussions, said that there were certain broad principles on which they were all agreed, and he suggested that these should be carried unanimously in the form of resolutions.

The resolutions, after expressing general agreement with the principles of the Garden Cities and Town Planning Association, recommended that plans in harmony with those principles should be prepared of the towns and villages that have been wholly or partially destroyed in Belgium; that recommendations should be made with regard to width of streets, etc., with a view to securing hygienic conditions for the inhabitants; and that the distribution of State grants should be made subject to the adoption and execution of plans of laying-out, extension, and improvement. These resolutions were carried unanimously.

Licentiatees and the Fellowship.

The following Licentiatees have passed the Examination qualifying for candidature as Fellows:—

BAILY: Harold; 198 Park Road, Crouch End, N.
BLACK: Alfred Barham; Gilbert, Adelaide, S. Australia.
COOKE: Samuel Nathaniel; 117 Colmore Row, Birmingham.
JENKINS: Gilbert Henry; 6 Old Bond Street, W.
SWAN: James A.; 56 Newhall Street, Birmingham.
STUART: John; County Hall, Wakefield, Yorks.
TAYLOR: Thomas Lumsden; 212 Bath Street, Glasgow.
CARLESS: William Edward; 49 Beaver Hall Hill, Montreal.

The Professional Classes and the War.

The Archbishop of Canterbury and Sir John McClure were the principal speakers at the Mansion House on the 16th inst., when a meeting summoned by the Lord Mayor was held in support of the Professional Classes War Relief Council. "Poverty is not a statistical question to be decided by rule-of-thumb," said the Archbishop in drawing a comparison of the effects of the war amongst the lower and the middle classes. The War pressed with exceptional severity on the professional classes. Scores and scores of competent men were being thrown out of employment through the curtailing of expenditure, and it was in order to assist them that the Council had been formed.

Sir John McClure said that the family should be regarded as the unit, and the credit of all the professions should be pooled to help those who were unfortunate. He laid stress on the fact that the Council was averse to a policy of doles, and described how it relieved distress by finding temporary work for those who needed it and in other ways helped them to maintain their position. He also asked for help to make loans, for which a special fund had been opened at Coutts' Bank.

Sir Beerbohm Tree and Sir George Alexander also spoke, referring to the splendid efforts of those in the theatrical profession to help their fellows.

It was stated that the United Arts Fund Committee had since the war began made grants to various societies amounting to £2,360, and their expenses had been limited to £53.

Sir Edward Clarke, who had promised to be present, wrote that he was suffering from influenza, and enclosing a cheque for 100 guineas as a contribution to the Council's funds.

Subscriptions should be sent to the Treasurer, Professional Classes War Relief Council, 13 and 14 Prince's Gate, S.W.

THE EXAMINATIONS.

The Final: Designs approved.

The Board of Architectural Education announce that the designs submitted by the following Students have been approved:—

SUBJECT XVIII.

(a) DESIGN FOR AN ORGAN-CASE IN A CIRCULAR HALL.
Foot: A. A. Hull: V. Sanders: T. A.
Gordon: P. J. Knight: W. G. Tebbutt: H. J.
Lawson: J. Scott.

(b) DESIGN FOR A GROUP OF SMALL DWELLINGS.
Brown: W. J. Keep: N. Philp: A. T.
Cash: H. W. Knight: S. Picton: C. S.
Filkins: E. W. Luyken: H. M. Routley: L. J.
Gordon: P. J. Lyne: E., Jun. Saxon: F. C.
Hall: R. B. Medd: H. A. N. Taylor: M. B.
Holden: W. Minns: S. E. Thomas: D. R.
Jackson: R. Mitchell: C. H. Whitehead: F.
Kassem: H. Z. Moss: D. J. Wilkinson: F.

Designs for other subjects, from the following candidates, have also been approved:—

Ap Gruffydd: C. O. Gray: G. H. Wood: A. G.
Fisher: H. N. Moore: R. S.

CORRESPONDENCE.

The Second Temple of Artemis at Ephesus.

9 Feb. 1915.

To the Editor, JOURNAL R.I.B.A.

SIR,—I would gladly have anticipated Professor Lethaby's article in the JOURNAL of 6th February, simply because I realised some measure of apology was due to him immediately after I had read Mr. Henderson's letter in the previous issue of the JOURNAL.

Though it is true that I was privileged to have Professor Lethaby's criticism on my drawing, and his general approval of it, this was at least four years ago, so that I am fully aware I cannot claim his recognition of it as a restoration of his own. It would have been better had I not labelled the published drawing "as restored by Professor Lethaby," but "drawn by the author after a study of Prof. Lethaby's pamphlet and some reference to Wood's 'Ephesus.'"

I regret also that I did not refer to my drawing as merely a diagram, intended to show general proportions only. It cannot pretend to be a study of the front of the temple.

I read Mr. Henderson's letter with interest, but consider Professor Lethaby's arguments as essentially sound. Subject to the fact that I am not competent to discuss the question of the ninth column from my present study of the evidence, I have indeed nothing but admiration for these arguments, daring as they are in places.

THEODORE FYFE [F.].

MINUTES. VII.

At the Seventh General Meeting (Ordinary) of the Session 1914-15, held Monday, 1st February 1915, at 8 p.m.—Present: Mr. George Hubbard, F.S.A., *Vice-President*, in the Chair; 34 Fellows (including 8 members of the Council) and 15 Associates (including 4 members of the Council)—the Minutes of the Meeting held 18th January 1914, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of Henry Seton-Morris, elected *Associate* 1909, *Fellow* 1914; Francis Thomas William Miller, *Associate*, elected 1881, and Christopher Boswood Thomas, *Associate*, elected 1901.

The following candidates were nominated for election:—As *Associate*, James MacGregor; As *Hon. Associate*, Walter Peacock, Treasurer to H.R.H. the Prince of Wales.

The Chairman announced that the Council proposed to submit to His Majesty the name of Frank Darling, of Toronto, as a fit recipient of the Royal Gold Medal 1915, for his executed works as an architect.

Consideration was resumed of the draft Revised Schedule of Professional Charges (adjoined from the meeting of 9th March 1914), commencing with Clause 10, which was passed as printed in the draft:—

Clause 10.—For setting out on an estate the position of proposed roads, taking levels and preparing drawings for roads and sewers, applying for the sanction of local authorities, and supplying copies of drawings for this purpose, the remuneration is 2 per cent. on the estimated cost of the proposed works. For preparing working drawings and specifications of roads and sewers, obtaining tenders, advising on tenders, and, in preparation of contract, supplying one copy of drawings and specification to the Contractor, General Superintendence as above defined, issuing certificates and passing and certifying accounts, the remuneration is 3 per cent. on the total cost of the works in addition to

the 2 per cent. previously mentioned. These percentages shall cover the specific services mentioned in this clause or their equivalent, and the percentage on the total cost shall be payable by instalments from time to time as the work proceeds on the issue of certificates to the Contractor. For other services in connection with setting out land, including the measurement and valuation of deviations, alterations, additions and omissions, separate charges are to be paid in accordance with Clause 8.

In Clause 11 it was agreed to delete the words "on the total cost" following the percentage, and the clause was passed as follows:—

Clause 11.—For approving plans submitted by a Lessee, and for inspecting the buildings during their progress, so far as may be necessary to ensure the conditions being fulfilled, and certifying for lease when required, the remuneration is as follows:—

For each £100 or part of £100 of the total cost up to £500, 2½ per cent.
For each £100 or part of £100 of the total cost, from £500 to £5,000, 1½ per cent.

For each £100 or part of £100 of the total cost above £5,000, 1 per cent.

Clause 12 was passed without amendment as follows:—

Clause 12.—For estimating dilapidations and furnishing or checking a schedule of the same, the remuneration is 5 per cent. on the estimate, the minimum fee being £3 3s. 0d. For negotiating settlement of claim, and for other services, separate charges are to be paid in accordance with Clause 8.

A proposition by Mr. Herbert Shepherd [A.], seconded by Mr. Percival M. Fraser [A.], that Clause 13 be amended, or a fresh clause be introduced, to provide that "services in respect of notices by local or other authorities under any Acts of Parliament, Regulations, or By-laws shall be special services paid for in accordance with Clause 8," was discussed but was ultimately withdrawn, Mr. Shepherd agreeing to leave the point to the judgment of the Institute solicitors, to include or not, as they think fit.

Clause 13 was then passed as printed in the draft:—

Clause 13.—For inspecting, reporting, and advising on the sanitary condition of premises, the charge is in accordance with Clause 8, the minimum fee being £3 3s. 0d. in addition to the cost of assistance and appliances.

In Clause 14 the words "the minimum fee being £3 3s. 0d." were transposed from the third to the first sentence and the clause agreed to:—

Clause 14.—For valuing property for whatever purpose, except as provided in Clause 15, the remuneration is as follows:—

For each £100 or part of £100 of the value up to £1,000, 1 per cent., the minimum fee being £3 3s. 0d.

For each £100 or part of £100 of the value from £1,000 to £10,000, ½ per cent.

For each £100 or part of £100 of the value above £10,000, ¼ per cent.

Clause 15 was agreed to as printed in the draft:—

Clause 15.—For valuing and negotiating the settlement of claims under the Lands Clauses Consolidation Acts, or other Acts for the compulsory acquisition of property, the remuneration is on Ryde's Scale as follows:—

On Amount of Settlement, whether by Verdict, Award, or otherwise.

*Amount	Gs.	*Amount	Gs.	*Amount	Gs.	*Amount	Gs.	*Amount	Gs.	*Amount	Gs.
£		£		£		£		£		£	
100	5	1,900	19	3,900	39	5,200	52	7,200	72	9,200	92
200	7	1,400	20	3,400	34	5,400	54	7,400	74	9,400	94
300	9	1,200	21	3,200	32	5,000	51	7,000	71	9,000	91
400	11	1,800	22	3,800	38	5,800	58	7,800	78	9,800	98
500	13	2,000	23	4,000	40	6,000	60	8,000	80	10,000	100
600	14	2,200	24	4,200	42	6,200	62	8,200	82	11,000	110
700	15	2,400	25	4,400	44	6,400	64	8,400	84	12,000	120
800	16	2,600	26	4,600	46	6,600	66	8,600	86	14,000	140
900	17	2,800	27	4,800	48	6,800	68	8,800	88	16,000	160
1,000	18	3,000	28	5,000	50	7,000	70	9,000	90	20,000	200

Beyond this Half-a-Guinea per cent.

Such remuneration shall not include the preparation of plans or attendances in Courts, or before Arbitrators or other tribunals.

On Clause 16, Mr. S. Douglas Topley [A.] having moved the deletion of the clause on the ground that the business referred to therein was estate agents', not architects' work, the proposition was put to the Meeting, and defeated by 21 votes to 13.

An amendment by Mr. Alex. N. Paterson [F.] to alter the opening words of the clause so as to read "For advising with regard to the purchase of estates," was defeated on a show of hands.

An amendment by Mr. Douglas Topley, seconded by Mr. W. R. Davidge [A.], that the opening words should read: "For negotiating the purchase of estates, houses and property previous to undertaking architectural work in connection with same, the remuneration is as follows," was defeated on a show of hands.

An amendment by Mr. Alfred W. S. Cross, *Vice-President*, seconded by Mr. Davidge, that the opening words should read: "If the services of an architect are required for negotiating the purchase of estates, houses and property, the remuneration is as follows," was defeated by 26 votes to 17.

Clause 16 was then put to the Meeting and carried by 30 votes to 12, with the insertion of the words "the minimum fee being £3 3s. 0d." after "2½ per cent.," as follows:—

Clause 16.—For negotiating the purchase of estates, houses and property the remuneration is as follows:—

For each £100 or part of £100 of the purchase price up to £500, 2½ per cent., the minimum fee being £3 3s. 0d.

For each £100 or part of £100 of the purchase price above £500, 1 per cent.

In Clause 17 the figure at the end was altered to "18" so as to read "Clause 18," and the clause was otherwise passed as printed in the draft:—

Clause 17.—For qualifying to give evidence, settling proofs, conferences with Solicitors and Counsel, attendances in Courts or before Arbitrators or other tribunals, and for other services in connection with litigation and arbitration, the charges are in accordance with Clause 18.

Clauses 18 and 19 were passed as printed in the draft:—

Clause 18.—In cases in which charges are based upon the time occupied they will depend upon the professional standing of the Architect, the minimum fee being five guineas per day.

Clause 19.—In addition to the above percentages and other charges, travelling and other out-of-pocket expenses are in all cases to be paid by the client. If the site is at such a distance as to lead to an exceptional expenditure of time in travelling, an additional charge may be made.

Mr. A. R. Jemmett [F.] moved that there be appended to the Schedule, as a note, No. 7 of the Council Resolutions as to Professional Conduct printed on page 70 of the *Kalendar*—viz.: "That in the opinion of the Council the businesses of auctioneering and estate agency are inconsistent with the profession of an architect."

The proposition, seconded by Mr. Davidge, was put to the Meeting and lost.

The Chairman agreed to a suggestion by Mr. Alan Munby [F.] that the charges in the Revised Schedule should be carefully checked to ensure that they are in no case lower than the Scale of the Surveyors' Institution.

The Revised Schedule, subject to the various amendments ordered by the General Body, was then put as a complete document and carried unanimously.

In reply to a question the Chairman stated that the Revised Schedule as amended would be submitted forthwith to the Institute solicitors and got ready for publication, and that it would come into operation as soon as the Council deemed the moment favourable.

On the motion of Mr. Herbert Shepherd the thanks of the Institute were accorded by acclamation to the members—Messrs. Atkin-Berry, Ernest Flint, Edward Greenop, George Hubbard, C. Stanley Peach, and W. Henry White—who had rendered such able service on behalf of the Institute and the profession at large in the compilation of the new Scale.

The Meeting closed at 9.45 p.m.

At the Eighth General Meeting (Ordinary) of the Session 1914-15, held Monday, 15th February 1915, at 8 p.m.—Present: Mr. Ernest Newton, A.R.A., *President*, in the Chair; 25 Fellows (including 11 members of the Council), 20 Associates, 10 Licentiates, 3 Hon. Associates, and numerous visitors—the Minutes of the Meeting held 1st February 1915 were taken as read and signed as correct.

The decease was announced of the following members:—Henry Dawson, elected *Associate* 1859, *Fellow* 1869; George Herbert Burstow, *Associate*, elected 1910; John James Smith,

Associate, elected 1882; Frederick Robert Edwin Sladdin, *Licentiate*.

The President, in accordance with the recommendation of the Board of Architectural Education, presented the Aspinall Prize for 1914 to Mr. George Eric Francis [*Probationer* 1910, *Student* 1912], who was reported by the Board to have distinguished himself most highly in the Final Examinations of the year.

The President presented the Pugin Medal to Mr. William Cecil Young, who was awarded the Pugin Studentship last year and had fulfilled its conditions to the satisfaction of the Council.

Mr. And. N. Prentice [F.] read a Paper on ARCHITECTURAL SCULPTURE IN SPAIN and illustrated it by lantern slides.

A discussion on Mr. Prentice's Paper ensued, and on the motion of Mr. W. R. Colton, A.R.A., seconded by Professor Gerald Moira [*Hon. A.*], a vote of thanks was passed to Mr. Prentice by acclamation.

The proceedings closed at 9.45 p.m.

Surveyors' Institution Memorandum re Attendances on Sub-Contractors.

Mr. F. H. A. Harcastle [A.] writes: "On page 466 of the *JOURNAL* for 6th February, par. beginning 'The word "attendance," in line 2 "castings" should read "casings." This is a misprint in the original circular issued by the Surveyors' Institution."

The Quebec Association of Architects.

The members of the Province of Quebec Association of Architects, allied to the R.I.B.A., have cancelled their annual banquet, and sent a subscription of 885 to the *Fraternité des Artistes*, France, on behalf of the families of soldiers killed in the war. The Association has sustained a great loss by the death of Professor Doumic, one of its leading members, who was killed fighting with his regiment in France.

The War and the Wood-Carver.

Among the crafts hit by the War few are suffering more acutely than that of the wood-carver. It is understood that in London, despite the fact that some hundred or so have joined the Colours, two-thirds of the craft are workless, and the outlook for the future is as unpromising as anything could be. It is a lamentable state of things, bad not only for the worker, but for the art itself. Many a youth with natural talent for the work, seeing the distressing position of those whose livelihood it is, is deterred from taking it up as a career, and the art loses a promising exponent. The architect owes much to the wood-carver, for by the aid of the latter he is enabled to put those delicate touches to the picture in the solid which seem to wake it into life, and arouse in the mind of the beholder a sense of richness, of completion, and of satisfaction. As it was once put in a Paper on Wood-carving read at the Institute, "As the poet uses the rhythmic metre the better to express the flights of his fancy, so should the architect employ carving to raise his simple construction from the land of prose to the realm of poetry." The attention of readers is called to Mr. Aumonier's admirably presented appeal for the encouragement and support of his fellow-craftsmen printed on the back cover of the present issue.

Books received.

The Ancient and Medieval Architecture of India: A Study of Indo-Aryan Civilization. By E. B. Havell. Sm. 40. Lond. 1915. 30s. net. [John Murray, Albemarle Street.]
Building Construction Drawing: A Class-book for the Elementary Student and Artisan. By Richard B. Eaton, Lecturer on Building Construction, Poole School of Art and Technology. Parts I. and II. 26 Plates in each Part. 1s. 6d. each Part. 40. Lond. 1914. [E. & F. N. Spon, Ltd., 57 Haymarket.]
Spon's Architects' and Builders' Pocket Price Book, 1915. Edited by Clyde Young [F.] and Stanford M. Brooks [F.]. 42nd edit. 2s. 6d., by post 2s. 8d. [E. & F. N. Spon, Ltd., 57 Haymarket.]

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